

TITO PUENTE



¡PUENTE CALIENTE!

TWO CLASSIC ALBUMS IN ONE UNIQUE PACKAGE.
UN POCO LOCO & SENSACIÓN

TITO PUENTE

¡PUENTE CALIENTE!

UN POCO LOCO DISC ONE

- UN POCO LOCO (5:30)
- SWINGING SHEPHERD BLUES
(GOES LATIN) (5:06)
- ALMA CON ALMA (5:04)
- EL TIMBALON (2:51)
- CHANG (4:22)
- MACHITO FOREVER (5:59)
- PRELUDE TO A KISS (5:22)
- KILLER JOE (5:36)
- TRITON (5:46)
- ALLUYA (2:24)



Get more mambo for your money! Two of the late, great TITO PUENTE's hottest Concord Picante CD's - *Un Poco Loco* and *Sensación* - are now brought together in one special package, at a special price! "El Rey" gets just a little crazy with *Disc One* in the *¡Puente Caliente!* collection, *Un Poco Loco*, expanding his Latin jazz octet to a full big band orchestra! *Disc Two* is *Sensación*, a classic Puente octet recording, featuring special guest Terry Gibbs on vibes! Both recordings are essential to any Latin jazz collection!

SENSACIÓN DISC TWO

- FIESTA A LA KING (5:48)
- GUAJIRA FOR CAL (4:57)
- 'ROUND MIDNIGHT (2:41)
- QUE SENSACIÓN (6:49)
- JORDU (3:33)
- CONTIGO EN LA DISTANCIA (4:30)
- MORNING (6:36)
- SPAIN (6:20)
- CONTAINS PREVIOUSLY
RELEASED MATERIAL

Producers: Carl E. Jefferson & Tito Puente
Executive Producers: Glen Barros & John Burk



CONCORD picante





Maestro Tito Puente has surpassed himself in this 97th recording, entitled *Un Poco Loco*. It is a recording bound to build bridges (Puente means bridge in Spanish) between a young generation and its forgotten pioneers...also, bridges of a musical sort. For in this recording, some of the hottest, most talented musicos from the East and the West coasts unite in a splendid tribute to Tito's mentor, that Afro-Cuban band-leader, the great Machito, "The Godfather of Latin Music."

Machito burst on the jazz scene 40 years ago. Together with musical director, Mario Bauza, he created what we now know as Cubop: a fusion of Afro-Cuban rhythms with jazz. "I want the young generation to remember the pioneers of our music," Tito explained to me prior to the release of this recording. "They're forgetting about Machito. We have to make sure the kids don't forget."

Un Poco Loco catapults El Rey to his creative best. His razor-sharp mastery of the timbales, vibes, and marimba still crackles, still dazzles. So much so that the State University in Old Westbury, New York, last June, conferred on Tito an Honorary Doctorate degree in music in recognition of his musical virtuosity and unfaltering standards of excellence.

Here is Tito Puente as he's been recorded before, with both his Latin Ensemble and his world-renowned Orchestra.

The centerpiece of this recording, "**Machito Forever**," is El Maestro's tribute to his mentor. The hard-driving, fast-paced rhythms of this jazzy mambo evoke shades of the Big Band sound of the '40s and '50s.

Puente includes two boleros, bound to soothe frazzled nerves. The first, "**Alma Con Alma**," is a typical Latin bolero performed in the George Shearing style. In "**Prelude To A Kiss**," a contemporary jazz piece composed by Duke Ellington, TP pours out his romantic Latin soul on the vibes, giving this jazzy ballad a bolero overtone.

Dancers and Latin jazz aficionados will enjoy "**Un Poco Loco**," the title track that bristles with Puente's tight Latin jazz ensemble sound and saucy beats.

For an innovative approach to the cha-cha-cha, listen to "**Swinging Shepherd Blues (Goes Latin)**" with The King on vibes. Is it Latin or jazz? El Maestro straddles both the musical worlds with graceful agility. Similarly, "**Killer Joe**," a contemporary jazz tune, becomes a funky dance number.

Puente, the master timbalero, displays his total command, in the recording, not only of the medium-sized timbales, but also of the larger timbalon and the smaller timbalito. "**El Timbalon**" features Tito on the largest of the three.

The next gong will sound for "**Chang**," an original composition with Tito on marimba. A typical rhythmic Latin beat is punctuated by delicate Oriental-like strains, a clue to Tito's affinity with all things Oriental.

One cut remains: "**Triton**," significant for Tito's solos on the timbales and timbalito, both played simultaneously.

For compact disc listeners, "**Alluya**" will feature Master bata drummer, Francisco Aquabella.

So, after more than 40 years on the music trail, 97 LPs and three Grammys®, El Maestro's creative genius continues to surprise, entertain and enlighten his fans around the world. After all these years, the silver-haired Czar of Latin music is still building bridges, spreading the musical message of his heritage to anyone willing to listen with an open heart.

May *Un Poco Loco* prove to be Puente's greatest bridgework yet.

SONIA REYES
New York Post reporter,
Latin Beat columnist

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!PUENTE CALIENTE!-DISC 1

Un Poco Loco

Some time ago I took a much younger cousin to hear Tito Puente at the Village Gate. "Wow!" enthused the young whippersnapper, "El Viejo Tito can still swing!" Old Tito. As someone fast headed for that viejo status myself, I suddenly understood why observers of the music industry had always told me that Latinos are rockers in youth but drift back to their roots as they grow older. It wasn't that El Viejo Tito could still swing, as my cousin thought, it's that in his sixties he's swinging hotter than ever. He's burning up. Where rock 'n' roll provides models of blazing youth, Latin music beckons us with images of a sizzling maturity. Something to look forward to.

If anything beats hearing Tito on record—and his productions have copped Grammy® after Grammy®—it's seeing him on stage. There's no other performer in Pop, Rock, or R&B that can overpower Tito on stage. Even when he's just rat-tat-tatting the beat, his energy surge ignites the drums. And when he solos, his compactness explodes until what you see is an octopus that somehow got caught in a tropical storm with a drumstick caught in each tenacle. Two arms up in the air, in Tito's trademark "shoot-the-cuff," at least two arms on each drum, and a couple more working the cowbell and cymbal. *Octopuente*.

He is defined by the mambo, that high-energy Cuban dance beat from the '50s that became all the rage in Spanish Harlem because the mambo was fast and furious like a summer street. Sure, Tito can slow things down to the steamy cadence of a cha-cha or the torchy slow-grind of a bolero, but it's at mambo speed that he comes into his own. Then Tito is possessed by a sassy sprite—"Mounted by a saint" as they say in the Afro-Hispanic religion he professes, *santería*—and he and the sprite take off like a bronco and his buckaroo.

When, in the '60s, Carlos Santana made his rock hits out of two Puente compositions, "Oye Como Va" and "Para Los Rumberos," Tito's name was already familiar in the jazz community. A decade earlier he had ruled over a legendary Palladium and its dancers—a reign he shared with rival bandleader Tito Rodriguez—and from there he jumped into the world of jazz, where musicians and fans took great interest in Latin polyrhythms. The Latin/jazz distinction gets blurred with Tito's music: Latin salsa grown smart with jazz—jazz ignited by salsa. His star has never faded. In both salsa (as the mambo, rumba, and cha-cha are now called) and Latin jazz, Tito Puente's career echoes the words of a famous Mexican ballad: "*Sigue siendo el rey.*" He's still The King.

There's more than one Tito Puente. The mambo king. The salsa king. The Latin jazz classic. And there is his big band and his small ensemble. This album is the work of an octet, which can sound either full or intimate. Though Tito is a great big-band master, I tend to prefer his ensemble, perhaps because I was never a Palladium dancer, but have been, and am, a lover of music clubs where you can feel the sound of each instrument sculpted in the smoky air.

Good vibes. Though he is most often associated with the explosive timbales sound, Tito's other main axe is the vibraphone. On this album he's joined by guest artist Terry Gibbs, who solos on "**Jordu**" and jams with Tito on "**Guajira For Cal**" (Tito's tribute to the late Cal Tjader). No other instrument embodies so thoroughly the sophisticated Latin sound—witness its resurgence two years ago with Rubén Blades's groundbreaking *Seis del Solar* ensemble. In Tito's playing and arrangements, we have the original elegance.

Tempestuous *timbalero*...velvety vibraphonist...canny composer. And, as you'll hear in this album, a dynamite arranger. Tito has a gift for taking a good thing like Chick Corea's "**Spain**" and making it even better—enriching it, bringing out the flavor. *Sabor*, a Puente album is always a savory feast.



ENRIQUE FERNANDEZ
The Village Voice and Billboard

The liner notes from the original 1986 & 1987 releases appear here, providing the listener with an historical perspective on the careers of the distinguished musicians who contributed to the making of these albums.

Remastered

XXXXXXXXXXXX ! P U E N T E C A L I E N T E ! D I S C 2

Also hear Tito Puente on:

On Broadway CCD-4207

El Rey CCD-4250

Mambo Diablo CCD-4283

Salsa Meets Jazz™ CCD-4354
(with special guest Phil Woods)

Goza Mi Timbal CCD-4399

Mambo Of The Times CCD-4499

Royal T CCD-4553

Master Timbalero CCD-4594

Special Delivery CCD-4732
(featuring Maynard Ferguson)

Oye Como Va – The Dance Collection CCD-4780-2

The Concord Jazz Heritage Series CCD-4814-2

Party With Puente! CCD-4924-2

The Best Of The Concord Years CCD2-4931-2

*Executive Producers: Glen Barros & John Burk
Director of Product Development: Alexis Davis
Production Manager: Will Rose
Art Direction: Dennis Purcell
Illustration: Dennis Purcell*

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TITO PUENTE
¡PUENTE CALIENTE!



UN POCO LOCO

DISC ONE

CONCORD picante

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TITO PUENTE
¡PUENTE CALIENTE!



SENSACIÓN

DISC TWO

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